Art Gallery of Ontario

THE GALLERY

VOLUME 3 NUMBER 1 JANUARY 1981 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Vincent van Gogh and the Birth of Cloisonism Reassesses Important Period in French Painting

by David Wistow

The important international exhibition *Vincent van Gogh and the Birth of Cloisonism*, at the Art Gallery of Ontario from January 24 to March 22, presents a decisive reassessment by Dr. Bogomila Welsh of a six-year period in French Post-Impressionist painting, from 1886 to 1891. The show examines a style known as cloisonism and the work of its major proponents, including van Gogh, Gauguin, Anquetin, Bernard and Toulouse-Lautrec. Particular attention is focused on the early development of the cloisonist aesthetic during the years 1886-87. The relative contributions of Anquetin and Bernard are for the first time fully established, together with the latter's influence on the work of Gauguin in Brittany. The remarkable colour essays of van Gogh from the Arles through Auvers periods are also treated in relation to the evolving cloisonist style.

By the mid-1880s several young artists in Paris were no longer content to render the ephemeral effects of light characteristic of Impressionism, a style pioneered in the previous decade. In 1886 van Gogh drew together a group of these artists, whom he designated as the "Impressionists of the Petit Boulevard," in opposition to the "Impressionists of the Grands Boulevards" such as Monet and Pissarro who exhibited in the prestigious neighbourhood of the Paris Opera. Composed of van Gogh's fellow students at the atelier Cormon which included Anquetin, Bernard and Toulouse-Lautrec, this new group was strongly influenced by Japanese art, Seurat's pointillism and popular woodcut prints known as the *Images d'Epinal*. From this a new aesthetic emerged.

In late 1887 paintings representative of this style were exhibited at the Grand Bouillon-Restaurant du Chalet in Montmartre. In March of the following year the French critic, Edouard Dujardin, published an article on the work of Anquetin labelling the style "Cloisonism." With specific reference to two works, the *Avenue de Clichy: Five o'clock in the Evening* and *La Moisson*, Dujardin noted Anquetin's novel use of flat areas of colour and strong outline. Such stylistic elements derived in part from Japanese prints which van Gogh himself collected enthusiastically. Cloisonné enamel work was also cited as a significant source, its thin bands of copper enclosing compartments ("cloisons" in French) of single colours. In addition, mention was made of a medieval equivalent—stained glass. By looking through variously coloured panels in the front door of his parents' home, Anquetin had discovered that the mood of a landscape changed dramatically depending on the specific hue of the pane of glass. As a result he began to modify the colours in his paintings in order to increase their psychological and emotional impact. Simultaneously, according to Dujardin, Anquetin began to simplify the shape of the objects portrayed so that he might express "not the image but the character" of things. "What good," the critic continued, "is served in retracing a thousand insignificant details observed by the eye? It is necessary to grasp and reproduce—or, better said, to produce—the essential trait. A silhouette suffices to express a physiognomy. The painter . . . seeks only to establish, with the least possible number of characteristic lines and colours . . . the essence of the object." Bernard, Toulouse-Lautrec and van Gogh were equally conscious of the need to reduce colour to flat patterns surrounded by clearly defined contours. This common concern is an indication that all four artists contributed to the formation and development of cloisonism.

After an eight-month sojourn in the Caribbean, Gauguin returned to Paris in November 1887, penniless and ill. He entered immediately into friendship with van Gogh and became associated with the commercial gallery managed by the artist's brother, Théo. An exhibition of Gauguin's Martinique canvases was organized together with a selection of his ceramics. Shortly thereafter, in February 1888, Gauguin departed for Brittany and its primitive charms while van Gogh left for Arles, his "Japan of the South." Gauguin settled at the Pension Gloanec in Pont-Aven, a picturesque village frequented by artists, and began to paint the austere life of the Breton peasant in a quasi-impressionistic manner. In August the gifted, 20-year-old Bernard arrived and his brilliant discussion of current artistic trends in Paris, such as cloisonism, stimulated Gauguin. Furthermore, Bernard executed at the time a work entitled *Breton Women in the Meadow* with areas of unarticulated colour, heavy outline and flattened space. Debate still rages as to the extent this painting influenced Gauguin's subsequent endeavours. Undoubtedly, he was affected by the cloisonist elements of Bernard's painting but went beyond the

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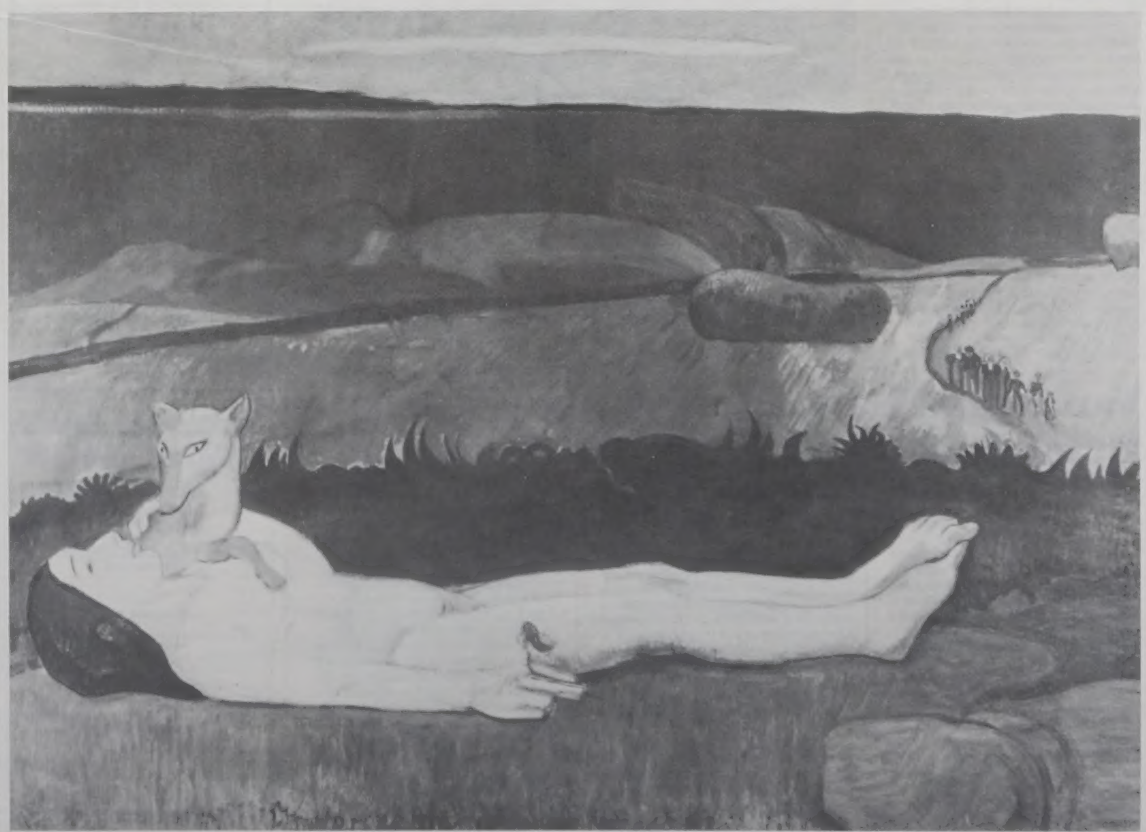

Paul Gauguin, French, 1838-1903, *The Loss of Virginity*, 1890-91; oil, 90 x 130 cm. Chrysler Museum, Norfolk, Virginia.

Louis Anquetin, French, 1861-1932, *La Goulue*, 1890; pastel on paper, 37.5 x 40.5 cm. Private Collection, Paris.

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mere decorative in his powerful images, *The Vision after the Sermon* and *Christ in the Garden of Gethsemane*. These two religious canvases employ Bernard's simplified formal elements but express a spirituality absent in the latter's work. For Gauguin, all moral qualities, emotions and ideas had pictorial equivalents which constituted an elaborate language of metaphor as created through the imagination. Emphasis was no longer on the simplification of line and colour typical of cloisonism, but on how these elements might be manipulated to convey an "idea." From these concepts a new style, Synthetism, was born.

In the following Spring an opportunity arose for representative works to be shown in Paris. Barred from the official *Exposition Universelle*, several artists, including Gauguin, Anquetin and Bernard, were permitted to hang their paintings in the nearby restaurant of a certain Monsieur Volpini. The show, *L'Exposition de Peintures du Groupe Impressioniste et Synthétiste*, as the title suggests, witnessed the emergence of the synthetist aesthetic with Gauguin the leader of a group of artists known as the School of Pont-Aven. Although van Gogh chose not to participate, he was independently working towards a similar form of expression.

By the time of Gauguin's arrival at Arles in October 1888, for what was to be a disastrous two-month visit with van Gogh, the Dutch artist had already executed many remarkable canvases in a mature cloisonist style. The well-known *Sunflowers* is typical of van Gogh's desire to express emotion through intensified colour, flat patterns and heavy outline.

Gauguin's in its rejection of explicit biblical subject matter and its stricter adherence to the natural world. "There are other means of attempting to convey an impression of anguish," van Gogh wrote, "without making straight for the historic garden of Gethsemane; to create something gentle and consoling it is not necessary to portray the figures of the Sermon on the Mount." Through nature alone van Gogh could express his profound spirituality.

Gauguin's stay in Arles was abruptly terminated by the unfortunate incident of the severed ear. He hastily retreated to Paris, later returning to Pont-Aven and his study of Breton life. Van Gogh voluntarily entered an asylum in nearby St. Rémy and continued intermittantly to paint. His famous *Starry Night* dates from this period. The following year van Gogh moved to Auvers-sur-Oise outside of Paris, to the home of Dr. Gachet. There on July 27 he took his own life.

Although Gauguin and his followers continued to broaden the cloisonist aesthetic, it was only van Gogh who participated fully in both the inception and later evolution of the style—hence the title of the show, *Vincent van Gogh and the Birth of Cloisonism*. The exhibition at the Art Gallery of Ontario sheds significant light on this pivotal development in 19th century European painting. ●

Vincent van Gogh and the Birth of Cloisonism, has received the generous support of Ontario Ministry of Culture and Recreation, The Weston Group and several Members of the Art Gallery of Ontario.

Emile Bernard, French, 1868-1941; *Breton Women in the Meadow*, 1888; oil on canvas, 74 x 92 cm. Private Collection, Paris.

The Art Gallery of Ontario presents

SYMPOSIUM: VINCENT VAN GOGH AND THE BIRTH OF CLOISONISM

SATURDAY, FEBRUARY 14, 1981, 9:30 a.m.-5:00 p.m.

Introduction
Dr. Bogomila Welsh, guest Curator

"Cloisonism, a Synopsis"
Dr. Henri Dorra, University of California

"Vincent van Gogh in the Summer and Fall of 1888"
Charles S. Moffett, Metropolitan Museum of Art, New York

"Paul Gauguin's Paintings 1886-1890: Cloisonism, Synthetism and Symbolism"
Dr. V. Jirat-Wasiutynski, Queen's University, Kingston

"Popular Imagery and Cloisonism"
Dr. Gabriel Weisberg, Cleveland Museum of Art

Tickets are available at the Art Gallery of Ontario, $20 for non-Members, $15 Members, and $5 for students with card.

Art Gallery of Ontario, 317 Dundas Street W., Toronto 977-0414

Van Gogh Ticket Price Raised

Members of the Art Gallery of Ontario may be wondering how the increase in admission to *Vincent van Gogh and the Birth of Cloisonism* affects them. For Members who ordered tickets before October 1, 1980, the original $3.50 admission will be honoured. However, for Members ordering tickets after October 1, the $4.50 price will apply.

The increase in admission reflects the soaring costs of mounting an international loan exhibition. The van Gogh show, opening January 24 through March 22, 1981, will feature about 145 works from international collections by nine Post-Impressionist masters including van Gogh, Gauguin and Toulouse-Lautrec.

After four years of complex planning, the future of this exhibition was threatened by soaring prices on the international art market in the spring of 1980. Specifically, two New York auctions in May set record-shattering prices for a number of major paintings. Abruptly there was a re-evaluation of similar works around the world, including those to be loaned to the Gallery for the van Gogh exhibition.

The value of the van Gogh show was re-established at more than $250 million, and sizable increases in insurance and transportation costs followed. It later developed at least some of these projected costs were exaggerated—most likely due to the market uncertainty generated by the sales.

Originally forecast at about 10 per cent of the overall budget, insurance costs will be 30 per cent of the revised budget, or $338,000 with the total cost of the show estimated at $1.3 million.

The increase in the van Gogh admission cost to $4.50 from the original $3.50 will help to recoup some of the additional expense by adding another $200,000 to revenues. Further relief was provided through an Ontario Ministry of Culture and Recreation grant of $140,000 and matching funds raised by the Gallery. Also The Weston Group became a major sponsor along with several Members of the Gallery who prefer not to be named at this time.

Says William J. Withrow, Director of the Gallery: "We are the first major institution in North America to feel the impact of current market phenomena in planning an exhibition of this scale. But you may be sure that, henceforth, our experience will be shared by many others. We may never again see large international exhibitions mounted without special admission fees." ●

Members of the Gallery may order tickets by mail, or bring a completed order form to the BASS Box Office, located in the main lobby of the Gallery, to obtain tickets in person.

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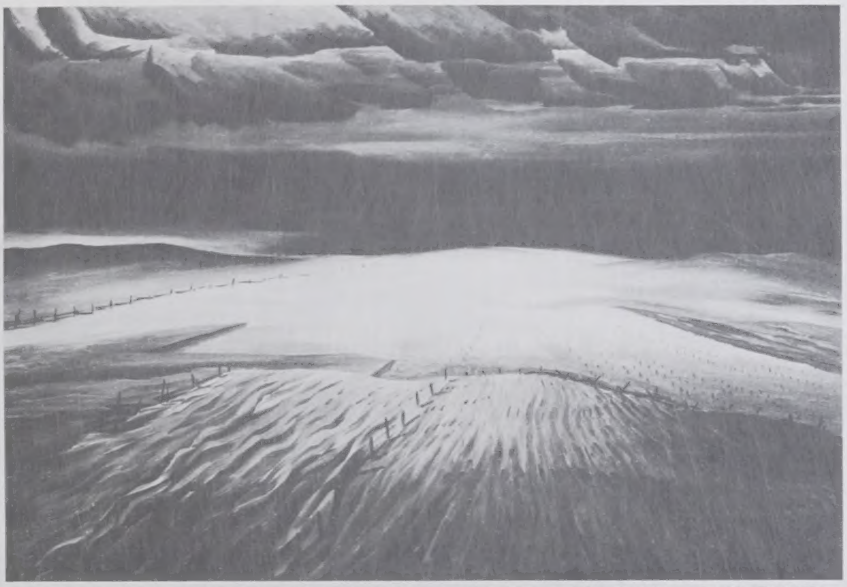
Early Days, Hanover

by Carl Schaefer

Born in Hanover, in 1903, Canadian artist Carl Schaefer has long been identified with this small Ontario farming and manufacturing community. In the exhibition Carl Schaefer in Hanover, *organized by The Edmonton Art Gallery and on view at the Art Gallery of Ontario from January 17 to March 1, 44 of Schaefer's oils and watercolours inspired by Hanover in the 1930s and '40s will be shown. The following notes, written by Schaefer, recall his family's history in Hanover as well as his own experience in this region.*



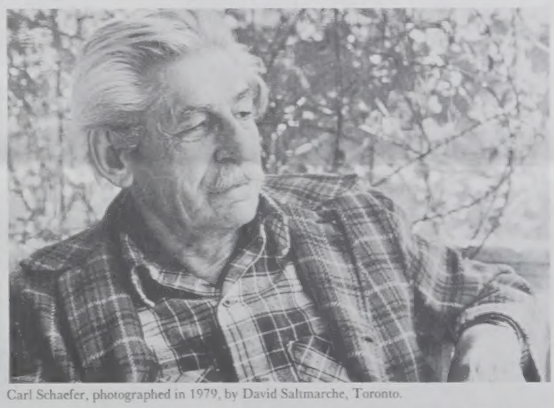
Carl Schaefer, Canadian, born 1903; *Storm Over the Fields*, 1937, oil on canvas, 68.6 x 94.6 cm. Gift from J.S. McLean, Canadian Fund, 1954.

My father's people came North from Woolwich Township, Waterloo County, in the late 1840s to take a Crown Land grant and to homestead in the Wellington District, Upper Canada. Grandfather Schaefer's first land grant was in the Township of Brant, Bruce County. He cleared the land, built a loghouse, and then sold it to take a second Crown grant in the Township of Carrick, Bruce County. Similarly he cleared 100 acres, and built a loghouse. Subsequently, this was sold in order to purchase a farm on the eastern outskirts of Hanover, about a half mile west of Campbell's Corners.

My father was an only boy with seven sisters, growing up on the farm, a time of hard work for all. A time of barn building. The barn was a remarkable structure of architectural order, proportions and utility. Rail fences divided the fields. There was the annual butchering of hogs, sausage making, curing of hams, cheese making, and home made bread. Blacksmithing and good carpentry with style still existed before the dry rot of plastic set in. It was the day of the horse and buggy, fine drives, pedigreed stock, ploughing, planting, harvesting and thrashing.

The days of coal oil lamps and the wood stove. Everyone had a wood pile, a vegetable garden, a hard water pump in the back yard, soft rain water caught in barrels beside the house.

The early threshing engine, lean and elegant, fired by huge quantities of wood and the grain separator drawn by horses, before that great monster known as the traction engine proceeding under its own power. Threshing always done collectively with the assistance of neighbouring farmers, dinner and supper served with great quantities of food piled high on the kitchen table. This operation often took two days, a source of wonderment to me.



Carl Schaefer, photographed in 1979, by David Saltmarche, Toronto.

The whole family was employed in farm work. My grandmother sheared the sheep, spun the wool, wove cloth, including blankets for the house and the horses. The joy of work from the human hand, needlework, sewing, knitting, and quilting was common practice. The day of box socials held in the country school house with fiddlers and square dances.

My maternal grandfather Fellman came to Hanover shortly after it was renamed. It was previously known as Adamstown and then changed to Hanover in 1856. In 1899 it was incorporated as a village. He arrived from Woolwich Township, Waterloo County in the 1860s and worked as a furniture finisher. He married Margaret (Maggie) Kern whose father was a tailor. Her father had come to Hanover after serving in the Franco-Prussian war of 1870 and had established a tailor shop.

The town prospered, a close knit community of neighbourly people, with eight or nine factories; mostly furniture (due to five stands of local timber), a cider mill, cement works, brick works, lime kilns just out of town, eight churches, four hotels with open bars, a superb town band and served by the Grand Trunk Railway and the C.P.R. This is the town I knew and grew up in with my boyhood friends.

My grandfather Schaefer had purchased a farm on the eastern outskirts of town where I enjoyed farmlife and came to know the surrounding farm community. My father, an ardent horseman, bred and raced harness horses in the surrounding towns, at fall fairs, and I accompanied him on some of these events. The days of great sportsmen, competition, and style before the full impact of the automobile. The beginning of the electric light, telephone. The time of the wood stove pile and a vegetable garden.

I attended public school, two years of high school; enjoyed history, literature,

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Peggy Lownsbrough Fund to build collection of preparatory Canadian works

by William J. Withrow

In the years since the Second World War, many people have contributed time and money to help the Art Gallery of Ontario become the great instiution it is today. It would be hard to find anyone who has made a broader contribution than Peggy Lownsbrough.

One of the early members of the Women's Committee (now the Volunteer Committee), she joined it in 1946, the second year of its existence, and made an important contribution in those first ten formative years, becoming President in 1955.

Although Peggy worked on many committees of the Women's Committee, from Art Rental and By-laws to House and Membership, her real contribution was in Education and Extension. As a member of the Women's Committee she started to move outside the walls of the Gallery. Programs were organized in the suburbs of Toronto to tell those people who "never came into the Gallery more about painting and the people who do it." These were eminently successful, leading to many new visitors and developing a large number of lasting friends for the Gallery in the various communities which make up Metropolitan Toronto.

Her work with Education and Extension did not preclude her involvement with the Collection Committees. She served on the Canadian Collection Committee and became its Chairman. During this time a purchase policy was articulated which resulted in a division into two Committees—Contemporary, and Historic.

In the autumn of 1974 Allan Lambert, then Chairman of Toronto-Dominion Bank, asked Peggy Lownsbrough to advise him on major acquisitions for the bank's growing collection of contemporary Canadian art. The Collection had been sparked in the early 60s by Mr. Lambert's association with Martin Baldwin through the Art Gallery of Ontario Board. The nucleus of work gathered by Dr. Baldwin and subsequently extended by Jules Heller and Mario Amaya formed a collecting tradition at the bank that expanded and matured under Peggy Lownsbrough's guidance. Over a five-year period she sought out and acquired 50 major works, primarily by artists of emerging reputation.

Here at the Gallery, her clear analytical mind has been of inestimable value. Much of what evolved under her guidance remains with us today in a building which she had a hand in planning but which she had little time to enjoy. Peggy Lownsbrough died in September 1979 at the age of 62.

Supported by her family and the Toronto-Dominion Bank, a fund has been established, called The Peggy Lownsbrough Fund. Its purpose is to provide purchase money for the building of a collection of preparatory works of art which relate to Canadian paintings and sculpture in the permanent collection of the Art Gallery of Ontario.

As one of Peggy's special interests was art education, it is hoped that these sketches, plans, maquettes and models will form an important resource for both education and exhibition. ●

If you wish further information about The Peggy Lownsbrough Fund please contact the Development Manager at 977-0414.

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couldn't abide mathematics, and liked to draw. I'd never seen a painting except one my father made of the entrance lane with tall poplars and the farm house of the Carrick farm, and his school drawing books. The big shots of the town said I would never be an artist, but over the years I improved. To the Ontario College of Art in Toronto in 1920, where my teachers were George A. Reid, J.E.H. MacDonald (MacDonald, a great teacher influenced me most), Arthur Lismer, Robert Holmes, and C. M. Manly. Saw the first exhibition of the Group of Seven that year, and became profoundly influenced by MacDonald, Lismer, Jackson and Lawren Harris. Worked during those summers for a wood turner; painted signs, made drawings in town and painted small panels in the countryside. Following art school, I worked for three years as a church decorator and designer throughout Southern Ontario. Made my first trip to the North country to the Pickerel and French Rivers in 1926, another in 1927, and the last in 1932. There were painting trips to Haliburton County in 1932 and 1934. Set up a freelance studio in Toronto 1925-26. Made theatre design sets. Returning to Hanover in the summers and Christmas time in the early thirties where I discovered my own heritage, the land, man, harmony with nature. I remembered as Paul Nash once said, "We must go back to Nature for some fresh definition of order and simplicity." I was immersed in the Bloomsbury Group, Clive Bell, Roger Fry, William Morris; the joy of work of the human hand. I doubted, "you can never go home again," by Thomas Wolfe and I went back, not only because of the Great Depression, but in a state of recall, I tramped the farm lands, all so familiar for nearly 10 years and my painting became automatic ●

Reprinted by permission from Update, *Vol. 1 No. 2 (March/April 1980), published by The Edmonton Art Gallery.*

Edward P. Taylor Audio-Visual Centre

The Audio-Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual in Canada. Special media kits prepared to introduce the exhibition *Vincent van Gogh and the Birth of Cloisonism* may be borrowed for a one week period from the Centre. For those able to visit the Centre and select their own material, the Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 259). A catalogue is available upon request.

Donor Cards

A project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Photographs From Sam Wagstaff Collection

Karl Moon, American, 1878-1948; *A Navajo Boy*, 1907, gelatin silver print, 16⅝ x 12⅛ inches; collection, Sam Wagstaff.

by Maia-Mari Sutnik

At a symposium in New York City in 1975, on the topic of the current revival in collecting and study of photography, Sam Wagstaff presented an overall view of his very short collecting activity. Impressive photographs by Frederick H. Evans, Hill and Adamson, Heinrich Kuhn, Thomas Annan and many others were introduced for their specific and distinct qualities. This selection was the genesis of what would culminate in one of the most important private collections of photographs in North America. During 1978 the Corcoran Gallery of Art, Washington, D.C. mounted the exhibition to be seen at the Art Gallery of Ontario, January 10 through to March 8, 1981, of selections made by Wagstaff from his by now much enlarged collection. The exhibition has been at major art centres and was a principal event at the summer-long photographic occasion, *Venezia '79*.

This marks a unique opportunity for the public to see some of the most beautiful and extraordinary images to have emerged from a medium that has been debated and disputed since its infancy, and yet has abided through ferments of aesthetic disunion. In its controversy and in its commonplaceness as a "mirror with a memory"—its ability to reflect and transform information—photography has given us that which we could never otherwise see or experience directly. As a medium it has had the impact of revolutionizing our visual perception and our sensibilities. The use of photography is complex and far-reaching; it differs radically from the traditionally accorded art forms. It has no parallel and only during this last decade the achievements of photographers are being seriously viewed in light of personal vision, and their images accrued for enjoyment, interpretation, and study.

About 1972 Sam Wagstaff turned to collecting photographs in response to what he perceived as the art world's general disinterest in the medium, and in the belief that photography is possibly the most important contemporary art form. Wagstaff, formerly a scholar at New York University Institute of Fine Arts, Chief Curator at the Wadsworth Atheneum, Hartford, and Curator of 20th century painting and sculpture at the Detroit Institute of Arts, sold his existing collection of works of art and started collecting photographs with little knowledge of the subject. Reinforced with a strong conviction in his own visual taste and the desire for a new challenge to the mind, he has succeeded in amassing a collection of remarkable substance. He says: "I have tried to collect for the aesthetic part of it, although one cannot escape the historical and reportorial side. The more one gets into photography, the more history plays a part." The collection is especially strong in 19th century work, but does not formulate a history of the medium as much as reveal a discernment of the photograph as a source of discovery of those qualities which are exclusively photographic. "I suspect that photography, which is certainly one of the most common or garden pastimes of all of us, is one of the most difficult things to see. It's quite easy to see painting with a little bit of training, but I find every day it's more difficult to see real quality in photography. It has been an incredible pleasure to start at zero."

Strict categories are not prevalent in the collection; each photograph has been gleaned with an acumen and alertness for

Froissart, French, 19th century; *Flood at Lyons*, 1856, salt print, 8⅞ x 13¼ inches; collection, Sam Wagstaff.

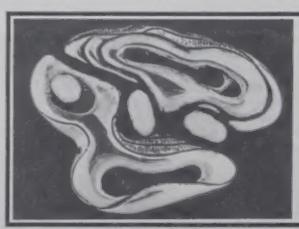
its unique and penetrating qualities. There are models that arise beyond the subject itself, beyond the presence of a point in time, and solicit psychological responses. "The most interesting thing," says Wagstaff, "in looking at photographs is the way they open us to all other aspects of life." Wagstaff's percipience and sensibility is quickly appreciated in the Froissart photograph, *Flood at Lyons* (1856). It is not only a view of a place and disaster, but also about survival, desolation, stillness, and an elusive atmosphere of surrealistic beauty. These properties have been achieved by a process in which conception of form, balance of light, shapes, space, richness of texture and detail, transform the view into an artistic experience by a distinct artist of his time. The range of the collection extends from little known images by renowned photographers of great excellence to trenchant images by unknown or unattributed photographers. One of the finest are four small but penetrating scenes disclosing *The Jewish Quarter in Warsaw*, 1919. Included are photographs by some of the medium's early and adventurous practitioners, among them Roger Fenton's eerie Crimean war image, the aftermath of cannonballs scattering the road in the *Valley of Death* (1855). P. H. Emerson's vivid gravures for *Pictures from Life in Field and Pen* (1887) make full use of the quality of natural light to form texturally organized compositions. In contrast, Nadar's investigative use of artificial light exposing the *Paris Catacombs* (1886) repel and fascinate us with a "known," yet equally a "secret" world. Unshakable allegiance to the ideal of beauty and romantic form is arrested in Frank M. Sutcliff's *The Fisherman's Daughter* (c. 1900) and in the exalted image of an awesome *Niagara Falls* (1888) by George Barker. The antithesis to painterly images are the socio-documentary photographs by Lewis

Robert Mapplethorpe, American, born 1946; *Tulips, New York*, 1977; gelatin silver print, 14 x 14 inches; collection, Sam Wagstaff.

Hine, Arnold Genthe, August Sander, and Robert Frank. Early expressive modernist aesthetics of the imaginary and the illusory are explored in Francis Bruguière's *Light Abstraction* (c. 1927), in Man Ray's solarized study of a *Male Torso* (1933), and Dora Maar's composite image of 1935. The psychological impact created by these photographs is as forceful as Philippe Halsman's staged skirmish of Salvador Dali in *Atomicus* (1948), Eric Staller's light drawing in a sparkling cibachrome, *Pulitzer Prodigy* (1977), and William A. Garnett's apparitional *Snow Geese with Reflection of Sun* (1953).

The collection also includes superb calotypes of magnificent tonality by William Henry Fox Talbot, one of the earliest inventors of the photographic process, portraits by David Octavius Hill, and Julia Margaret Cameron, and a highly interesting photograph by Louis Pierson, *The Prince Imperial being photographed on his pony; Napoleon III holding the Prince's dog* (c. 1859), which is as much a statement on the intricacies of early studio photography as it is intriguing in its curious light pattern, casual framing, and cropping. An engaging juxtaposition in the advances of picture-making are the dimensions of phenomena as captured by Harold E. Edgerton in photographs which transcend the scientific in a visual moment only to be experienced photographically.

Throughout this extremely rich collection, it is evident Wagstaff not only believes in photographs as a "catalyst for a mind place, but also that photographs should evoke a mood in the viewer, set prejudices and get the mental adrenalin going." He firmly believes a good photographer does not hope to get a good picture, he knows he will. Wagstaff's own unerring judgment and understanding of photographic values can be now seen in 164 images that resonate as unequivocal works of art. Accompanying the exhibition is a book reproducing over 140 photographs. It is not a catalogue to the exhibition as it has no text, but it is, in Wagstaff's three-line introduction, "about pleasure, the pleasure of looking and the pleasure of seeing, like watching people dancing through an open window. They seem a little mad at first, until you realize they hear the song that you are watching." ●



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Sterling and Pearl Brooch by Jan Waldorf

Director's Open Letter to Members Explains Grange Issue

Dear Member:
In recent months, in the press and elsewhere, there has been much speculation about the future of The Grange. It has even been rumoured that it will close its doors. Such is not the case and I would like in this letter to set the record straight. In so doing it seems to me appropriate to recount briefly some of The Grange's history.
On April 19, 1973 The Grange was officially opened as a restored house furnished to reflect the life style of a gentleman in Toronto in 1835-40. The house was originally built in 1817 by D'Arcy Boulton, Jr. when Toronto was the Town of York. In 1911 it was given to the Art Gallery of Ontario (then called the Art Museum of Toronto), becoming its first home and remaining a part of the Gallery ever since.
The restoration began in 1967 when the Women's Committee (now called the Volunteer Committee) was asked to finance and direct a feasibility study. Mrs. A. K. Stuart was President of the Women's Committee when a sub-committee of the Volunteers was formed. Subsequently a Grange Restoration Committee was set up under the Chairmanship of the late Mrs. David Meltzer and the project was under way. Mrs. Stuart later succeeded to the Chair and the Committee became a sub-committee of the Gallery's Building Committee. After the 1973 Annual Meeting, at which Mrs. William Wilder became Committee Chairman, the Grange Committee became a full committee of the Board of Trustees of the Art Gallery of Ontario. Not only did the Volunteers provide the thrust and general direction for the restoration, but they were instrumental in raising close to half a million dollars which they contributed to the costs.
Margaret Machell, having worked with the Volunteer Committee since it was founded in 1945, was placed in charge of The Grange in 1970. Under her leadership, a dedicated staff of 17 was trained and a program of unusually high quality was offered. It was our intention to present the house as a living museum which would complement and support the Gallery's historical Canadian art program and which would function as a resource centre. The Art Gallery of Ontario received two awards for The Grange—one in 1973 from the Interior Designers of Ontario in recognition of outstanding achievement in architectural restoration, and in 1974 an Award of Merit from the American Association for State and Local History. Throughout this period there has been a continuing and significant involvement by Volunteers, serving on The Grange Committee and working with the staff in such tasks as research, library activities and tours. A group of Volunteers has always assisted the Gallery in organizing social functions in The Grange.
In the late sixties and early seventies arts organizations in Canada experienced an unprecedented period of government support and consequent rapid growth. Great momentum was built up and expectations ran high. By 1977, however, fiscal restraint had become the order and the impact of the government's inability to increase arts grants to keep pace with inflation began to show. Over a period of time The Grange staff was reduced to nine and by November, 1980 The Grange professional staff had fallen to eight, forcing us to reduce visitors' hours. The Gallery itself, i.e. in those areas concerned with our prime responsibilities in the visual arts—curatorial, education and extension, has of course also suffered cutbacks. The two agencies from which we receive Federal funding have had no increase from Treasury for their base art support grants with the result that both have placed a ceiling on their funding to art museums, a ceiling which has not been increased since 1973. The rate of increase in our operating grant from the Ontario government has been a little more than half of the rate of inflation during the past three years.
When money is short, priorities have to be faced. There really is no choice for an art museum faced with a decision between art and social history—between art exhibitions and running an historic house. As a result, the Volunteers have been asked to take on the responsibility for the program in the New Year. A reduction in the level of paid staff, together with earlier reductions, will save the Gallery approximately $200,000 a year in staff salaries and benefits. The Gallery still carries the cost of security, maintenance, climate control, etc. Fair treatment of the staff affected by this unfortunate economic cutback has been of prime concern to Gallery management. In keeping with the Letter of Intent provided to the Union in contract negotiations, remaining staff have been promised that wherever possible they will be placed in suitable positions in the Gallery and where appropriate will be re-trained for such positions.
Miss Machell will continue to report to the Chief Curator and will act as Curatorial liaison with The Grange. She will be available to offer advice and counsel to her many colleagues in the historical museum field. It is also hoped that particularly in Ontario, those citizens wishing to embark on the restoration of a house or to establish a program of interpretation in a restored building will find Miss Machell a source of invaluable information and inspiration.
The decision to terminate the professionally run program in The Grange has been painful, especially in view of the international reputation The Grange has established over the last seven years. The numerous friends of The Grange have found it hard to understand why the Gallery "so rich in Tut profits" cannot find the money to continue paying staff in The Grange. It is a natural question and one I would like to respond to in some detail.
It must be understood that the expenses for the Tut show totalled some $4,675,000. This included the Net Profit, which went to Egypt. In other words, by an agreement (Protocol) between the Government of Canada and the Arab Republic of Egypt, the revenue from ticket sales and the sale in the Tut Shop of catalogues and other materials connected with the exhibition—after all costs were deducted—was payable to the National Museums of Canada, who in turn would deduct their expenses and forward the balance to the Egyptian Organization of Antiquities. Accordingly, the Gallery did not retain any profit from admissions to the Tutankhamun exhibition or the operations of the Tut Shop.
Of course, the Gallery benefited from the exhibition in other ways. Membership expanded dramatically and the sheer volume of visitors increased turnover and profits in the Gallery Shop and in the Restaurant. In addition there were other Tutankhamun-related activities outside the Protocol. The result was an operating surplus at year-end. The decision that had to be made was the responsible application of those funds.
The Gallery is not rich in capital and indeed stands in some peril in the long term. For instance we have no "disaster fund" to turn to in the event of unforeseen emergencies such as a collapsed roof or the replacement of a boiler. Nor have we ever had funds designated to meet the future major building repairs that are inevitable as the physical plant ages. To summarize, there is no sum for depreciation included in our budget and consequently we must find it from other sources. It currently amounts to about $200,000 per year and is increasing annually.
It is for these reasons that the decision was taken to transfer the once only year-end surplus into capital funds. The facts of the matter, and they are recorded in the published financial statement for the year 1979-80, are as follows. The funds generated from Tut outside the Protocol and amounting to $1,105,000 together with $60,000 from the Dining Services and $30,000 from the Gallery Shop, were transferred into the Gallery's Building Fund. During 1979/80 the Volunteer Committee raised $518,000 from their various fund raising activities; this amount together with $12,000 from previous year's fund balances was also transferred to the Gallery's Building Fund ($30,000 of which was designated for The Grange Fund). At March 31, 1980 the Building Fund gifted the amount of $1,953,000 to The Art Gallery of Ontario Foundation (Fund B). Of this, $500,000 came from the Volunteers' efforts and were designated for art purchase (recently used to purchase the major Gauguin sculpture, *Hina and Te Fatou* and Gorky's *They Will Take My Island*). The Art Gallery of Ontario Foundation was originally established to build up an endowment fund for the Art Gallery of Ontario, the income from which would be used to help meet capital costs as they arose. It is our belief that under the management of the Foundation's investment counsel and with further additions to the fund, we shall be able to meet our long term commitments without reducing capital funds or jeopardizing operating funds. In short, we are protecting the Gallery's future.
Without the assistance of the Volunteers, the Gallery's overall program of service to the community would be even more reduced than it is. We wish to thank them for taking up the challenge of The Grange—particularly when their resources are stretched to the limit helping us present the Turner and van Gogh exhibitions. We ask Gallery members and indeed all our friends to understand our current inability to keep The Grange open full-time. At the moment Grange hours are as follows:
— On Thursday the house will be open 11:00 a.m.-9:00 p.m.
— On Saturday the house will be open 1:00 p.m.-5:30 p.m.
— The Grange will be closed on Monday, Tuesday and Sunday and will be open by appointment only Wednesday and Friday.
— Tours already booked to the end of December will be honoured.
It is our hope that with a restructured Grange Volunteer Committee, The Grange can be open for viewing during regular Gallery hours early in 1981. Your forebearance is appreciated.

Yours sincerely,
William J. Withrow
Director

Events

Exhibitions

Vincent van Gogh and the Birth of Cloisonism
Sam and Ayala Zacks Wing
Saturday, Jan. 24—Sunday, March 22
Approximately 100 works by artists such as van Gogh, Anquetin, Gauguin, Toulouse-Lautrec and others in an exhibition exploring the development of Cloisonist style in France during the late 19th century. The Gallery gratefully acknowledges the support of Ontario Ministry of Culture and Recreation, The Weston Group and several Members of the Gallery. Catalogue available in the Gallery Shop.

Turner and the Sublime
Laidlaw, E.R. and F.P. Wood Galleries
through Sunday, Jan. 4
An exhibition of extraordinary watercolours, prints and drawings illustrates J.M.W. Turner's innovative use of theories of the Sublime in art. We gratefully acknowledge assistance from the Allstate Foundation of Canada, Dominion Securities Limited and Wood Gundy Limited. Catalogue available to subscribers and at the Gallery Shop.

Carl Schaefer's Hanover
Gallery E
Saturday, Jan. 17—Sunday, March 1
Forty watercolours and oils by Carl Schaefer, dating from the 1930s and 40s and inspired by the Hanover, Ontario region. See article on page 3.

Photographs from the Collection of Sam Wagstaff
Margaret Eaton Gallery
Saturday, Jan. 10—Sunday, March 8
A selection of 140 photographs by European and American photographers from the 19th and 20th century. See article on page 4.

Selections from the Trier-Fodor Foundation Gift
Walter Trier Anteroom
through Sunday, Feb. 1

Permanent Collection

Gallery of Contemporary Art
through Sunday, March 29
A display complementing the major exhibition *Vincent van Gogh and the Birth of Cloisonism*.

Print and Drawing Gallery
through Sunday, Dec. 21
20th century works on paper from the Gallery's collection and loans

Gallery E
through Sunday, Jan. 11,
Old Master paintings from the Gallery's collection and loans.

Walter Trier Gallery
Selections from the Klamer Family Gift of Innuit Art.

Sam and Ayala Zacks Wing
through Sunday, Dec. 28
20th century painting and sculpture from the Gallery's collection and loans.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Extension Services

During the month of January, the following Extension Services exhibitions will be circulated. Dates are subject to change.

Artists' Jazz Band: Signatures in Time
New College, University of Toronto, Jan. 13-Feb. 3

Betty Davison: Cast Paper Relief Prints
Cambridge Public Library, Preston Branch, Jan. 9-Feb. 1

Folk Art Treasures of Quebec
Art Gallery of Hamilton, Jan. 23-Feb. 15

Louis Comtois: Paintings 1974-79
Kitchener-Waterloo Art Gallery, Jan. 8-Feb. 15

Ketubah: The Jewish Marriage Contract
Art Gallery of Peterborough, Jan. 6-27

Goodridge Roberts: Paintings from the 50s and 60s
Rodman Hall Arts Centre, St. Catharines, Jan. 9-31

See all the People
Huntsville Public Library, Jan. 16-Feb. 8

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm.
Short talks by Gallery Docents feature works of art in the permanent collection. Come and stay for lunch.

Wednesday and Thursday, 2:00 pm
Gallery Docents give hour-long talks on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

During the special exhibition *Vincent van Gogh and the Birth of Cloisonism* (January 24-March 22) there will also be talks at 12:15 pm on Mondays and at 2:00 pm on Mondays, Tuesdays and Fridays. Please note, however, that there are no talks or tours inside the van Gogh exhibition during regular public hours. Group tours are available; please contact the Scheduling Office.

Lectures

Vincent van Gogh and the Birth of Cloisonism
In this two-hour illustrated lecture, guest curator Dr. Bogomila Welsh will introduce the major themes of the exhibition *Vincent van Gogh and the Birth of Cloisonism*.

Particular attention will be given to the definition of Cloisonism and its development in the late 1880s. The lecture will be offered on Tuesday, January 13 and 20 at 7:30 pm and Sunday, January 18 at 2:00 pm in the main auditorium of OISE, 252 Bloor Street West, Toronto.

Please complete the coupon in this issue.

Van Gogh and the Birth of Cloisonism
In four special lectures, internationally recognized art historians will examine specific aspects of the exhibition, *Vincent van Gogh and the Birth of Cloisonism*.
Lecture Hall, 8:00 pm.

Wednesday, February 4
"Cloisonism in the Longer View: Between Post-Impressionism and Symbolism"
Dr. Mark Roskill
Professor, University of Massachusetts

Wednesday, February 18
"Van Gogh and Puvis de Chavannes: An Update"
Dr. Richard Wattenmaker
Director, Flint Institute of Arts

Wednesday, March 4
"Gauguin and the Impressionists"
to be announced

Wednesday, March 18
"Seurat's Relationship with Gauguin and the Nabi Circle"
Dr. Robert Herbert
Professor, Yale University

Tickets available through the Information Desk or by application form on page 11. Individual tickets: $3.00 (Members, students and senior citizens) $4.00 (non-Members).

Courses

Van Gogh and His Contemporaries
This three-week non-credit course will complement *Vincent van Gogh and the Birth of Cloisonism* by examining in detail the art of the Dutch master. Special attention will be paid to the contributions of Gauguin, Toulouse-Lautrec, Bernard and Anquetin in the development of new artistic forms in late 19th-century France.
The two-hour illustrated lectures by David Wistow, M.A., will be given Tuesday afternoons, 1:30-3:30 pm, January 6, 13 and 20 and repeated Wednesday evenings, 6:30-8:30 pm, January 7, 14 and 21. Lecture Hall.
Course fee: Members, students, senior citizens, $10.00, non-Members $15.00.
Please fill out the application form in this issue and return to the Scheduling Officer, Education Services.

Italian 16th Century Art
This eight-week series will examine the emergence of Mannerism at the end of the High Renaissance. Major non-Florentine artists of the 16th century will also be covered, among them Correggio and the great Venetians—Giorgione, Titian, Veronese and Tintoretto.
The two-hour illustrated lectures by Francis Broun, M.F.A., will be given every Tuesday evening, 6:30-8:30 pm,

continued on page 8

Grange Volunteers

We need volunteers who are willing to make a dedicated commitment to The Grange in order to open its doors to the Membership and public during regular Gallery hours.
A serious docent training program (day and evening) is planned for anyone interested in 19th century life in Upper Canada, social history, research, decorative arts and furnishings.
If you are interested please fill out the following form for an interview.

Name_____

Address_____

Code_____

Telephone home:_____

bus:_____

Return to the Volunteer Office, Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4

Kiakshuk, c. 1886-1966: *Untitled*, (detail) 1960; pencil on paper, 48 x 59.1 cm; Gift of the Klamer Family, 1978

Events continued from page 7

from January 20 to March 10. Lecture Hall. Course fee: Members, students, seniors $35.00; non-Members $40.00. Please fill out the application form in this issue and return to the Scheduling Officer, Education Services.

The Northern Renaissance
This eight-week non-credit course will cover artistic developments north of the Alps during the 15th and 16th centuries. Among the most influential and original painters to be discussed will be Jan van Eyck, Rogier van der Weyden, Hugo van der Goes, Hieronymus Bosch and Pieter Bruegel the Elder. Also included will be the great German masters of the Renaissance, among them Albrecht Dürer, Matthias Grünewald and Hans Holbein the Younger.
Given by Francis Broun, M.F.A., the two-hour illustrated lectures will be held every Thursday afternoon, 1:30-3:30 pm, from February 5 to April 9 (excluding February 26 and March 26). Lecture Hall. Course fee: Members, students and senior citizens $35.00; non-Members $40.00. Please fill out the application form in the back of this issue and return it to the Scheduling Officer, Education Services.

Canadian Painting: From the Age of Discovery to Abstraction
This 10-week course begins with the earliest images of the country in maps and moves through the fledgling art of the early colonial period. The increasing number of painters active by the end of the 19th century prepares the way for the Group of Seven and other important artists and movements in the first half of this century. The emergence of abstract painting in Canada and its more recent developments will also be explored.
Peter Gale, M.A. will give the two-hour, illustrated lectures every Wednesday afternoon, 1:30 - 3:30 pm from February 18 to April 29 (excluding March 25). Lecture Hall. Course fee: Members, students, seniors $40.00; non-Members $45.00. Please fill out the application form in this issue and return to the Scheduling Officer, Education Services.

Films

All screenings take place in the Lecture Hall unless otherwise noted; seating is limited to 150 persons. Programs may be subject to change without notice. Confirmation of schedule or further information can be obtained by calling 977-0414, ext. 268.

Gallery Shop

Ring out the old
Bring in the new

20% to 60% Off Sale
Selected items
Calendars, Cards, Books
January 5 to 11

Closed for renovations
January 12 & 13

Red Grooms' *Little Red Riding Hood*, 1979

Thursday Evening Film Programs
Free; however, tickets are necessary and will be available at the Information Desk on the evening of the screenings.
Entrance to Thursday evening film programs is through the Gallery's main doors.

Language and Representation in Avant-Garde Film
Lecture/Screening
Thursday, Jan. 15, 8:00 p.m.
P. Adams Sitney, the eminent film scholar and historian of avant-garde cinema, will survey the disjuncture between language and image from 1928-70 through the work of Marcel Duchamp, Man Ray, Stan Brakhage and Robert Breer.

New Canadian Animation
Thursday, Jan. 22, 8:00 pm
Canadian animation's versatility and innovation have long brought worldwide acclaim and a reputation for expressiveness and technical virtuosity. This 90-minute showcase samples recent productions by National Film Board animators and assorted independents, including several award winners from the 1980 animation festivals at Zagreb and Ottawa.

The Ruckus Films of Red Grooms
Thursday, Jan. 29, 8:00 pm
U.S. artist Red Grooms began developing his unique style in the 1950s while doing performance pieces. What followed was a series of unorthodox "documentaries" and animations blending live action, fast motion, cutouts and pixillation with freedom and meticulousness. From *Shoot the Moon* (1962) to the new release *Little Red Riding Hood* (1978), this special selection explores the rich, elaborate and zany film constructions of "the Bernini of Pop Art" (John Canaday).

Sunday Film Programs
For Sunday film programs, admission is $2.00 for a single film and $3.00 for a double bill. Tickets are available at the Information Desk beginning at noon the day of the screening. *Entrance to Sunday film programs is through the Gallery's main doors.*

The Women Who Wrote the Movies
From the earliest years of motion picture history, women have been a creative force in shaping narrative cinema—most often behind the scenes as writers of serials and features which were frequently vehicles for some of the screen's most prominent on-camera females. The 8-week series pays tribute to the gifted women who conceived, co-authored, adapted, revised and rewrote stories, scenarios and screenplays between 1912 and 1950.

Presentation of this series has been facilitated by the special assistance of Bellevue Film Distributors Ltd. (Toronto), Films Incorporated (New York) and the National Film Archives, Public Archives Canada (Ottawa).

Sunday, Jan. 11, 2:00 pm
The New York Hat
U.S.A., 1912, 13.5 min., Silent, music*
Story by Anita Loos
Directed by D.W. Griffith
With Mary Pickford, Lionel Barrymore
Male and Female
U.S.A., 1919, 88 min., silent, music*
Adapted by Jeanie Macpherson.
Directed by Cecil B. DeMille
With Gloria Swanson, Thomas Meighan

4:00 pm
Scandalmongers
U.S.A., 1918, 10 min., silent, music*
Story by Lois Weber
Directed by Lois Weber
With Lois Weber, Phillips Smalley
Back to God's Country
Canada, 1919, 70 min., silent, music*
Screenplay by Nell Shipman and James Oliver Curwood
Directed by David M. Hartford
With Nell Shipman, Charles Arling, Wheeler Oakman

Sunday, Jan. 18, 2:00 pm
Blood and Sand
U.S.A., 1922, 80 min., tinted, silent/music track
Screenplay by June Mathis
Directed by Fred Niblo
With Rudolph Valentino, Lila Lee, Nita Naldi

4:00 pm
It
U.S.A., 1927, 72 min., silent, music track
Adapted by Elinor Glyn; screenplay by Hope Loring and Louis D. Lighton
Directed by Clarence Badger
With Clara Bow, Antonio Moreno

4:00 pm
Sunday, Jan. 25, 2:00 pm
Our Dancing Daughters
U.S.A., 1928, 90 min., silent, music*
Story and scenario by Josephine Lovett
Directed by Harry Beaumont
With Joan Crawford

4:00 pm
Christopher Strong
U.S.A., 1933, 77 min.
Screenplay by Zoë Akins
Directed by Dorothy Arzner
With Katharine Hepburn, Colin Clive, Billie Burke

*Live piano accompaniment by Horace Lapp

Noon-Hour Films
Noon-hour films are screened every Tuesday, Wednesday and Thursday at 12:00 noon in the Lecture Hall. They are free with admission to the Gallery. The winter series, selected to complement the van Gogh exhibition, is entitled **Pioneers of Modern Painting.**

Jan. 6, 7, 8: **Edouard Manet**
Manet challenged the practices of the Old Masters with the introduction of naturalism. His paintings were to be mirrors reflecting the natural beauty of an object or person.

Jan. 13, 14, 15: **The Impressionists**
Impressionist painting from Corot and the Barbizon School to Monet's water lilies, with commentary from the writings of contemporaries such as Zola and Baudelaire.

Jan. 20, 21, 22; 27, 28, 29: **van Gogh**
A film on van Gogh, told chronologically through his paintings and writings and his correspondence with his brother Théo.

Thursday Morning Lectures
The Curator's Choice
A unique opportunity to hear Gallery curators discuss important recent acquisitions and place them in the context of the collection. Held in the Lecture Hall at 10:00 am on the following Thursdays:

March 12
Roald Nasgaard on the Contemporary International Collection

March 19
Dennis Reid on the Canadian Historical Collection

March 26
David Burnett on the Canadian Contemporary Collection

April 2
Katharine Lochnan on the Prints and Drawings Collection

April 9
Alan Wilkinson on the Modern Sculpture Collection

Series tickets $10.00 (Members, students, seniors), $15.00 (non-Members). As this series is very popular, please return the application form on page 11 as soon as possible to the Scheduling Officer, Education Services.

THE REPRODUCTION SHOP

Vincent van Gogh
Still Life: Vase with Irises against a Yellow Background
van Gogh—a large selection
also
Canadian, Eskimo, Indian and Foreign Reproductions and Posters
Museum Mounts
Leader Frames
10% Members' Discount
Open Gallery Hours
A Project of the Volunteer Committee

ARRAY in concert photographed by Vid Inglevics

In Concert

ARRAY—contemporary music ensemble
Activity Centre
Friday, Jan. 16, 9:00 pm
The second ARRAY concert of the season will feature the most popular composers of last year. Alexina Louie, whose music combines sounds of both western and oriental flavour, presents *Petals*. Alex Pauk, a founding member of ARRAY, will conduct his own work, *Airglow Strata*. Patrick Cardy's work *Angels* will be performed, as well as Johannes Fritsch's *Sul B*. The performers will be Douglas Perry, David Kent, Mark Widner, David Sussman, Paul Pulford and Henry Kucharzyk.
Tickets $4 (non-Members), $3 (Members) available at the Information Desk.

Performance

The Grand Dance
Deborah Hay with percussionist Bill Jeffers
Activity Centre
Monday, Jan. 19, 8:30 pm
Deborah Hay was an original member of the Judson Dance Theater and danced with the Merce Cunningham Company in 1964. In the mid-60s she began her study of Tai Chi Chuan, which continues to influence her current work. *The Grand Dance*, a series of movements which are imagistic renditions of states of being, is accompanied by an original score written and performed by Bill Jeffers.
Tickets $4 (non-Members), $3 (Members), available at the Information Desk.

Simone Forti Solo Dance
Activity Centre
Sunday, Jan. 25, 8:30 pm
Simone Forti studied with Anna Halprin in San Francisco, then worked in New York with Robert Dunn in Merce Cunningham's studio. In the early 1960s her performance pieces, which she called dance-constructions, proved influential in the development of post-modern dance. Since 1970 much of Forti's movement vocabulary has been inspired by observation of animal locomotion and dance behaviour.
Tickets, $4 (non-Members), $3 (Members), available at the Information Desk.

Art Tours

Sponsored by the Volunteer Committee Art Gallery of Ontario. See coupon for further information on page 11.

Cairo-Luxor
February
For Art Gallery Members—an opportunity to visit Cairo and Luxor in February 1981. We'll be introduced to the history of Egypt in the world-renowned Egyptian museum, then visit the famed Pyramids and Sphinx at Giza. We'll spend two days in Luxor, explore the tombs on the West Bank, see the splendid temples of Karnak and Luxor and spend a night in the Winter Palace Hotel. We'll enrich our knowledge of Egypt as we visit Islamic Cairo.

We'll fly via Paris, spend a night there and have time for sight-seeing and shopping.

Departing February 6, 13, 20 and 27, 1981. The land cost of this tour: $840.00 Canadian, per person. The air fare: $853.00 Canadian, per person (the airline may increase the current airfare). Plus a $50.00 non-refundable donation to the Art Gallery of Ontario.

Follow van Gogh to Amsterdam
Departures April 3, 10, 17, 24 (duration 9 days)
The Volunteer Committee will escort you to this "Venice of the North." Stay at the famous Hotel Pulitzer (fifteen historic 17th century buildings combined into a first class hotel right on the canal). We will visit museums in Amsterdam, Haarlem, Otterlo (Kröller-Müller Museum) and The Hague and see the works of the artists who gave 17th century Dutch art the title "The Golden Age".

We will visit a medieval castle, a hunting lodge, the flower auction at Alsmeer, the porcelain factory in Delft, the greatest flower show on earth at Keukenhof. A special bonus to our trip (due to last minute alterations of airline schedules) is an overnight visit to Bruges and Ghent, two highlight cities of Belgium. We will end our holiday with a banquet in one or other of these charming medieval cities.

Bath and Oxford
May
This eight-day trip offers a happy balance between town and country, and will be accompanied by the well-known author and lecturer, David Durant.

There will be guided tours of both cities and time left over for browsing on our own. From these two centres we will take day excursions with our own bus and driver into the surrounding countryside to Wells Cathedral, to Stonehenge and the Avebury Rings and to a carefully selected number of museums and private collections. There will also be visits to a wide variety of English houses: everything from the ruins of a Roman villa to a medieval castle to Longleat, and from a 16th century manor house to Blenheim Palace.

Gallery Hopping
Detroit
Wednesday, March 11
Another great trip to Detroit. We're going to see "History Painting in Holland" at the Detroit Institute of Arts. Broaden your focus on our own van Gogh exhibition and take in this major show. Watch for further details in the February issue of *The Gallery*.

Corporate Art Evening
Wednesday, Feb. 18
Join us for an evening tour of the contemporary Canadian art collections of Inco, Ltd., First Canadian Place and Coopers and Lybrand, Chartered Accountants, York Square. We shall meet at the elevators on the main floor of First Canadian Place at 7.45 pm sharp. (Use the King St. entrance.)
Refreshments will be served. Tickets are $5.00. Please send a self-addressed, stamped envelope along with the appropriate coupon to the Volunteer Office, Art Gallery of Ontario.

For Young People

Try Your Skill
Visitors age six and up are invited to participate in a Sunday afternoon drop-in program, from 1:00 to 4:00 pm. Materials in drawing, painting, printmaking and sculpture are made available at no cost, and Gallery School artists are on hand to supervise their use.

Hands On
Hands On will be open Sunday, January 4, from 1:00 to 4:00 pm.

Members' Activities

Art and Apéritif
This popular program will resume on Wednesday, January 7. Join us then and each Wednesday thereafter at the Membership Desk in the Lobby for a talk or a tour at 5.30 pm, followed by an informal get-together with fellow members and your tour guide in the licensed Members' Lounge. No reservation is necessary. For information regarding the subject, please call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, January 14. *Vincent van Gogh*
Don't miss this excellent film based on Vincent van Gogh's letters to his brother, Théo. Filmed in The Netherlands in 1978. Join us for coffee at 10:00 am in the Members' Lounge. The film will begin at approximately 10:30 am. Limited number of tickets, $1.00 each.

Wednesday, February 11
Aaron Milrad, lawyer and co-author of the newly published *The Art World* will give an informative talk on art and the law; and answer questions. Join us in the Members' Lounge at 9:45 am for coffee. Mr. Milrad will speak in the Lecture Hall at approximately 10:15. Tickets are $1.00 each.

Wednesday, March 11
Harry Rasky will introduce one of his latest films, *The Man Who Hid Anne Frank*. Join us for coffee in the Members' Lounge at 9:30 am. The film will be shown in the Lecture Hall at 10:15. Tickets are $3.50 each.

Tickets for the above programs may be ordered by mailing the *Art in the Morning* coupon together with your cheque and a stamped, self-addressed envelope.

Art

Rental You may rent for one, two or three months. If you wish to purchase your selection, the rental fee is deducted from the purchase price.

Members of the Selections Committee will be happy to assist you with your selection for office, club or home. **Service**

Open for business Tuesday-Saturday from 11.00am to 4.00pm, (Thursday from 11.00am to 9.00pm)
Open for viewing during regular Gallery public hours.

A Project of the Volunteer Committee

Calendar at a glance

January

Thursday 1
12:15 and 2:00 pm Gallery Talk

Friday 2
12:15 and 2:00 pm Gallery Talk

Saturday 3
2:00 pm Talk of the Week

Sunday 4
Turner and the Sublime closes
1:00 - 4:00 pm Hands On
1:00 - 4:00 pm Try Your Skill
2:00 pm Talk of the Week

Monday 5
Gallery Shop sale begins

Tuesday 6
12:00 noon film: *Edouard Manet*
12:15 pm Gallery Talk
1:30 pm lecture course: *van Gogh*

Wednesday 7
10:00 am Art in the Morning
12:00 noon film: *Edouard Manet*
12:15 and 2:00 pm Gallery Talk
5:30 pm Art and Apéritif
6:30 pm lecture course: *van Gogh*

Thursday 8
12:00 noon film: *Edouard Manet*
12:15 and 2:00 pm Gallery Talk
7:30 pm Talk of the Week

Friday 9
12:15 pm Gallery Talk

Saturday 10
Sam Wagstaff Photographs opens
2:00 pm Talk of the Week

Sunday 11
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 pm film: *The New York Hat; Male and Female*
4:00 pm film: *Scandalmonger; Back to God's Country*

Monday 12

Tuesday 13
12:00 noon film: *The Impressionists*
12:15 pm Gallery Talk
1:30 pm lecture course: *van Gogh*
7:30 pm OISE lecture: *van Gogh*

Wednesday 14
12:00 noon film: *The Impressionists*
12:15 and 2:00 pm Gallery Talk
5:30 pm Art and Apéritif
6:30 pm lecture course: *van Gogh*

Thursday 15
12:00 noon film: *The Impressionists*
12:15 and 2:00 pm Gallery Talk
7:30 pm Talk of the Week
8:00 pm film/lecture: P. Adams Sitney

Friday 16
12:15 pm Gallery Talk
9:00 pm concert: ARRAY

Saturday 17
Carl Schaefer's Hanover opens
2:00 pm Talk of the Week

Sunday 18
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm OISE lecture: *van Gogh*
2:00 pm film: *Blood and Sand*
4:00 pm film: *It*

Monday 19
8:00 pm dance: Deborah Hay

Tuesday 20
12:00 noon film: *van Gogh*
12:15 pm Gallery Talk
1:30 pm lecture course: *van Gogh*
6:30 course: Italian Art
7:30 pm OISE lecture: *van Gogh*

Wednesday 21
12:00 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk
5:30 pm Art and Apéritif
6:30 pm lecture course: *van Gogh*

Thursday 22
12:00 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk
7:30 pm Talk of the Week
8:00 pm film: New Canadian Animation

Friday 23
12:15 pm Gallery Talk

Saturday 24
Vincent van Gogh and the Birth of Cloisonism opens
2:00 pm Talk of the Week

Sunday 25
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 pm film: *Our Dancing Daughters*
4:00 pm film: *Christopher Strong*
8:30 pm dance: Simone Forti

Monday 26
12:15 and 2:00 pm Gallery Talk

Tuesday 27
12:00 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk
6:30 course: Italian Art

Wednesday 28
12:00 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk
5:30 pm Art and Apéritif

Thursday 29
12:00 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk
7:30 pm Talk of the Week
8:00 pm film: *Ruckus by Red Grooms*

Friday 30
12:15 and 2:00 pm Gallery Talk

Saturday 31
2:00 pm Talk of the Week

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery Hours
Daily, 11:00 am to 9:00 pm
N.B. for the three weeks January 5-23, the Gallery returns to its regular hours: Tuesday, Friday, Saturday, Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm; closed Monday.

The Grange Hours
Thursdays, 11:00 am to 9:00 pm
Saturdays, 1:00 to 5:30 pm
Wednesday and Fridays by appointment only Closed Monday, Tuesday, Sunday
During *van Gogh* exhibition:
Gallery Shop
Open daily 9:00 am–9:00 pm
Reproduction and Jewellery Shops
Open daily 11:00 am–9:00 pm

Members' Lounge
Open daily, 12:00 noon to 9:00 pm

Grange Court Restaurant
Open daily, 11:30 am to 9:00 pm

Cafeteria
Open daily, 10:00 am to 9:00 pm

Art Rental Service
Open for viewing Tuesday, Friday, Saturday, Sunday, 11:00 am to 5:30 pm, Wednesday & Thursday, 11:00 am to 9:00 pm
Open for business Tuesday through Sunday 11:00 am to 4:00 pm

BASS Ticket Office
Open daily, 11:00 am to 9:00 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Etching: *"Plate On A Plate"*, Gayle Richardson

Pssstt!!

Wanna come up to our studios and see our etchings . . . and drawings, and watercolour, and painting, and sculpture, and . . . ?

Conducted in bright, fully equipped, contemporary studios in the Activity Centre, our Fine Art studio courses are taught by artists with solid exhibition and teaching credentials. The winter session of instruction in studio techniques for adults 18 and over, beginners through advanced, gets underway January 7, 1981.
So, while we're showing you OUR etchings, drawings, watercolours, etc. you can make your own.

Printmaking
Etching
Wednesdays and Thursdays, 7:00-9:30 p.m.
A concentrated workshop in both Intaglio and Relief Processes for the student at any level of experience.
Instructor: Gayle Richardson
Fee: Members $60.00, non-Members $65.00 Ten weeks

Beginning Drawing
Wednesdays, 7:30-9:30 p.m.
Traditional approaches to drawing with exercises in line, tone, texture, mass, composition, etc. Employing the model, still life and, when possible, landscape in both wet and dry media.
Instructor: Joan Krawcyzk
Fee: Members $50.00, non-Members $55.000 Ten weeks

Drawing and Watercolour
Thursdays, 7:30-9:30 p.m.
Instruction in the technique of watercolour, stretching paper and drawing as it relates to watercolour. Traditional and experimental approaches are encouraged. Instructor: t.b.a.
Fee: Member $50.00, non-Members $55.00 Ten weeks.

Drawing and Painting
Approaches To Painting
Wednesdays, 7:30-9:30 p.m.
Traditional and contemporary approaches to this medium using oil or acrylic. Assignments to encourage individual growth will include work from the still life, model and experimental projects. Drawing pre-requisite. Instructor: David Buller
Fee: Members $50.00, non-Members $55.00 Ten weeks.

Sculpture
Stone and Wood Carving
Wednesdays, 7:00-9:00 p.m.
Instruction in the proper use of carving tools; students determine individual projects in consultation with instructor.
Instructor: Ted Rettig
Fee: Members $60.00, non-Members $65.00 Ten weeks

Please register before first week of classes (form on page 11). Refunds will not be made after first week of classes for any reason. A $5.00 service charge will be deducted from any cancelled application prior to first week of classes. Classes without minimum enrolment will be cancelled and money refunded.

Coupons

Please send a separate cheque for each coupon

Art Tours

Please send me further information on the following tour programs:
☐ Cairo and Luxor
☐ Amsterdam
☐ Bath/Oxford

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Address your enquiry to the Volunteer Office.

The Northern Renaissance

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $35 (Members), $40 (non-Members) for *The Italian Renaissance* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____
Please mark outer envelope Scheduling Manager, Education Services.

Italian 16th Century Art

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $35 (Members), $40 (non-Members) for the *Italian 16th Century Art* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____
Please mark outer envelope Scheduling Manager, Education Services.

Canadian Painting

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $40 (Members), $45 (non-Members) for the *Canadian Painting* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____
Please mark outer envelope Scheduling Manager, Education Services.

Senior School Application

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Member: Yes ____ No: ____

Enclosed is (are) my cheque(s) for $_____payable to the Art Gallery of Ontario.
Please register me for the following course(s):
Approaches to Painting, Wednesdays ☐
Beginning Drawing, Wednesdays ☐
Drawing and Watercolour, Thursdays ☐
Etching, Wednesdays and Thursdays ☐
Stone and Wood Carving, Wednesdays ☐

Art in the Morning

Please specify number of tickets required for each date:

January 14 ____ @ $1.00
February 11 ____ @ $1.00
March 11 ____ @ $3.50

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Gallery Hopping Corporate Art Evening

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $5.00 each for the Corporate Art Evening, February 18, 1981. I enclose a self-addressed, stamped envelope and cheque payable to the Art Gallery of Ontario for $_____
Please address outer envelope to the Volunteer Office

The Curator's Choice Thursday Morning Lectures

Please send me ____ tickets for the lecture series **The Curator's Choice.** I enclose a stamped, self-addressed envelope and a cheque for $____ payable to the Art Gallery of Ontario.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Vincent van Gogh and the Birth of Cloisonism

Vincent van Gogh and the Birth of Cloisonism

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please indicate by number your first and second choice.

☐ Tuesday, Jan. 13, 7:30 pm
☐ Sunday, Jan. 18, 2:00 pm
☐ Tuesday, Jan. 20, 7:30 pm

If my order cannot be filled as requested, please:
☐ either SUBSTITUTE the best available tickets
☐ or CANCEL my order and return payment

Please send me ____ tickets at $3.00 each. I enclose a stamped, self addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please send order form to

Vincent van Gogh and the Birth of Cloisonism lecture

Art Gallery of Ontario
317 Dundas St. W.
Toronto, Ontario M5P 1G4

Van Gogh and His Contemporaries

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $10 (Member), $15 (non-Member) for the **Van Gogh and His Contemporaries** course. I enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario for the amount of $_____
I wish to attend the Tuesday _____ Wednesday _____ course.
Please mark outer envelope Scheduling Manager, Education Services.

Special Lectures by eminent Art Historians

Please specify date(s) and number of tickets required at:
$4.00 (non-members)
$3.50 (Members, students, senior citizens)

February 4____ February 18____
March 4____ March 18____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Special Evenings for Members

Wednesday, February 18
Carl Schaefer's Hanover
Guest: Carl Schaefer

Wednesday, March 18
Reflections in a Quiet Pool—Works by David Milne
Guest: David Milne Jr.

Wednesday, April 8
Jock Macdonald Retrospective
Guest: William Ronald

J.W.G. Macdonald 1897-1960, *Heroic Mould*, 1959; Lucite 44 on canvas, 72 x 48 cm. Bequest of Charles S. Band, 1970.

An opportunity to meet the artist or someone closely associated with the artist. Dinner, served at 6.30 p.m. in the Grange Court Restaurant, followed by an informal discussion with our special guest in the exhibition gallery.
It is a Member's privilege to invite guests. Tickets are $15.00 each and may be ordered by mailing the *Special Evenings for Members* coupon together with a stamped, self-addressed envelope.

A Project of the Volunteer Committee.

Special Evenings for Members

Please specify number of tickets required for each date:
February 18 ____ @ $15.00
March 18 ____ @ $15.00
April 8 ____ @ $15.00
Alternate choice: _____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Recent Acquisition

Arshile Gorky (American, b. Armenia, 1904—d. U.S.A., 1948), *They Will Take My Island*, 1944, oil on canvas, 96.6 x 122 cm. Purchase with assistance from the Volunteer Committee Fund, 1980.

They Will Take My Island is a major painting by the American artist Arshile Gorky who was born in 1904 in Armenia, came to the United States in 1920 and died tragically by suicide in 1948.

Gorky is an undisputed master of modern painting. He is perhaps both the last Surrealist artist as well as a pioneer of American Abstract Expressionism, and thus stands as a pivotal artist in the transition between pre-World War II European and post-war American artistic developments. During the 1920s and 1930s Gorky gave himself a thorough training in the history of modern art by openly working in imitation of Cézanne, Picasso and Miró. By the 1940s he had attained a fully independent style characterized by a wonderfully fluid and evocative style of drawing and rich painterly colour application. Like most of his mature paintings, *They Will Take My Island* is ultimately based in landscape, but the original subject matter has been so transformed as to become an expression of private psychological dramas depicted in shapes, not quite biomorphic, but pulsating with energy. Colour here is sparely but subtly orchestrated across the surface of the picture and applied with various degrees of freedom and deliberation.

The painting is, in its own right, an important addition to the Gallery's collection, but also because, along with the recently acquired Gauguin sculpture (*Hina and Te Fatou*, 1892-93, see December issue, *The Gallery*), it further contributes to the Gallery's modern holdings. Both acquisitions give a broader context not only to the Henry Moore Sculpture Collection but also to the work of Pollock, de Kooning and other New York School artists of which the Gallery has strong examples. At the same time acquisitions of this stature point to the urgent need of similar important works by other major modern artists such as Brancusi or Kandinsky or Miró, to list only a few who are only modestly or not at all represented in the Art Gallery of Ontario Collection.

Roald Nasgaard,
Chief Curator,
Art Gallery of Ontario.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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